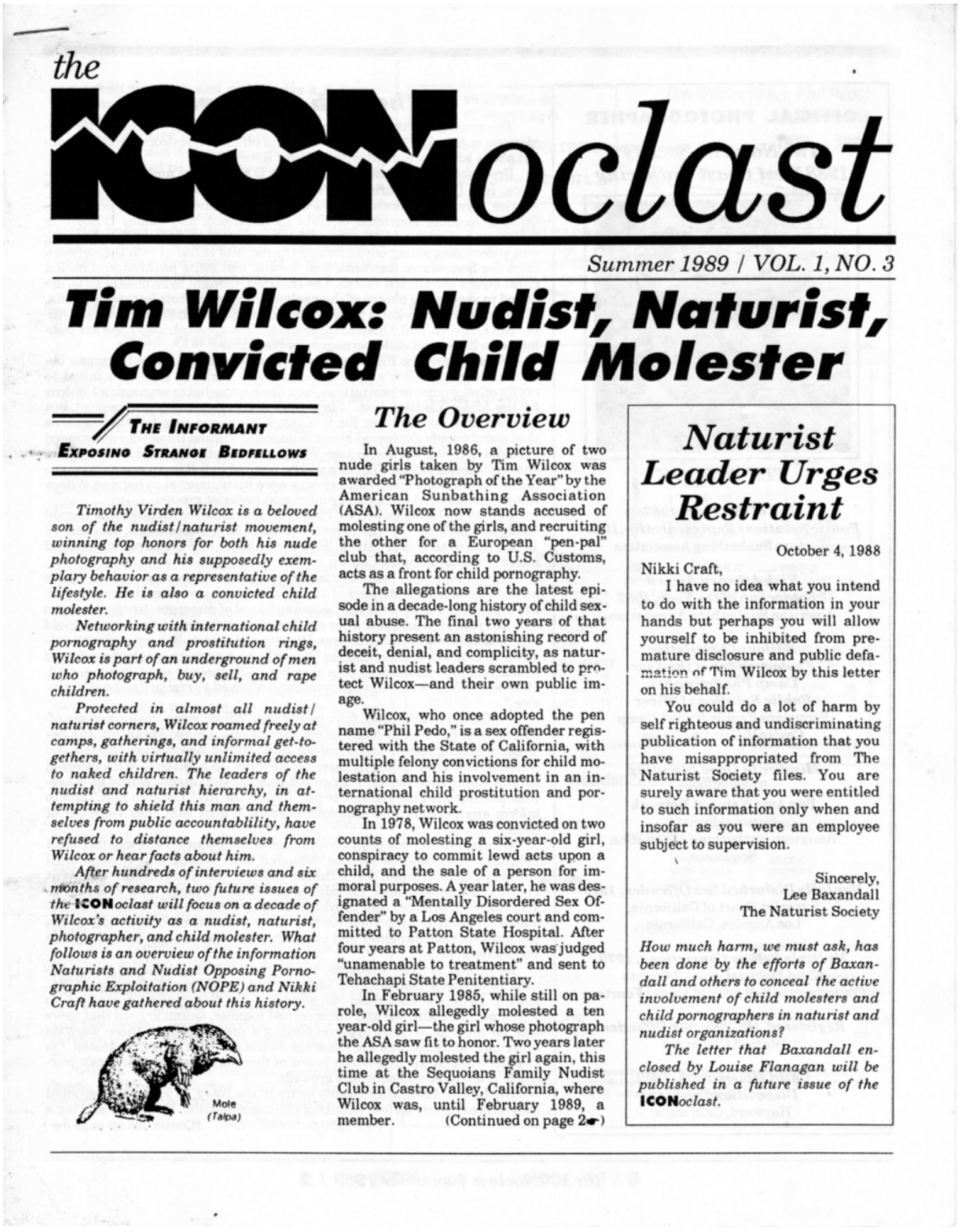

the ICONoclast

Summer 1989 / VOL. 1, NO. 3

Tim Wilcox: Nudist, Naturist, Convicted Child Molester

THE INFORMANT
EXPOSING STRANGE BEDFELLOWS

Timothy Virden Wilcox is a beloved son of the nudist/naturist movement, winning top honors for both his nude photography and his supposedly exemplary behavior as a representative of the lifestyle. He is also a convicted child molester.

Networking with international child pornography and prostitution rings, Wilcox is part of an underground of men who photograph, buy, sell, and rape children.

Protected in almost all nudist/naturist corners, Wilcox roamed freely at camps, gatherings, and informal get-togethers, with virtually unlimited access to naked children. The leaders of the nudist and naturist hierarchy, in attempting to shield this man and themselves from public accountablility, have refused to distance themselves from Wilcox or hear facts about him.

After hundreds of interviews and six months of research, two future issues of the ICONoclast will focus on a decade of Wilcox's activity as a nudist, naturist, photographer, and child molester. What follows is an overview of the information Naturists and Nudist Opposing Pornographic Exploitation (NOPE) and Nikki Craft have gathered about this history.

Mole (Talpa)

The Overview

In August, 1986, a picture of two nude girls taken by Tim Wilcox was awarded "Photograph of the Year" by the American Sunbathing Association (ASA). Wilcox now stands accused of molesting one of the girls, and recruiting the other for a European "pen-pal" club that, according to U.S. Customs, acts as a front for child pornography.

The allegations are the latest episode in a decade-long history of child sexual abuse. The final two years of that history present an astonishing record of deceit, denial, and complicity, as naturist and nudist leaders scrambled to protect Wilcox—and their own public image.

Wilcox, who once adopted the pen name "Phil Pedo," is a sex offender registered with the State of California, with multiple felony convictions for child molestation and his involvement in an international child prostitution and pornography network.

In 1978, Wilcox was convicted on two counts of molesting a six-year-old girl, conspiracy to commit lewd acts upon a child, and the sale of a person for immoral purposes. A year later, he was designated a "Mentally Disordered Sex Offender" by a Los Angeles court and committed to Patton State Hospital. After four years at Patton, Wilcox was judged "unamenable to treatment" and sent to Tehachapi State Penitentiary.

In February 1985, while still on parole, Wilcox allegedly molested a ten year-old girl—the girl whose photograph the ASA saw fit to honor. Two years later he allegedly molested the girl again, this time at the Sequoians Family Nudist Club in Castro Valley, California, where Wilcox was, until February 1989, a member. (Continued on page 2☛)

Naturist Leader Urges Restraint

October 4, 1988

Nikki Craft,

I have no idea what you intend to do with the information in your hands but perhaps you will allow yourself to be inhibited from premature disclosure and public defamation of Tim Wilcox by this letter on his behalf.

You could do a lot of harm by self righteous and undiscriminating publication of information that you have misappropriated from The Naturist Society files. You are surely aware that you were entitled to such information only when and insofar as you were an employee subject to supervision.

Sincerely,
Lee Baxandall
The Naturist Society

How much harm, we must ask, has been done by the efforts of Baxandall and others to conceal the active involvement of child molesters and child pornographers in naturist and nudist organizations?

The letter that Baxandall enclosed by Louise Flanagan will be published in a future issue of the ICONoclast.

Cover image: The ICONoclast, Summer 1989, Vol. 1, No. 3.

The Network They Did Not Want Named

The ICONoclast, Tim Wilcox, and the Nudist/Naturist Coverup

Article prepared for the Nikki Craft Archival Project, 2026

In Summer 1989, The ICONoclast published one of the most direct and politically dangerous issues in Nikki Craft's long record of feminist investigative work: Vol. 1, No. 3, headed "Tim Wilcox: Nudist, Naturist, Convicted Child Molester." The issue did not merely expose one man. It mapped a pattern: convicted child

molesters, nudist organizations, child photography, institutional reluctance, public-relations protection, and the repeated willingness of adult communities to minimize danger to children in order to preserve the wholesome public image of "family nudism."

The front page sets the terms immediately. Tim Wilcox is identified not as an outsider who briefly passed through the nudist/naturist world, but as someone who had been celebrated within it: photographer, newsletter editor, public relations figure, and recipient of honors from nudist organizations. The page also reproduces a letter from Lee Baxandall of The Naturist Society urging restraint toward Nikki Craft's handling of information about Wilcox. That juxtaposition is central. The issue asks: what kind of movement responds to evidence of danger by worrying first about premature disclosure, reputation, and restraint?

The issue's second page sharpens that question through a section titled "The Web of Complicity." It presents the problem not as one predator slipping past safeguards, but as a structure of relationships, honors, access, and institutional defense. The accompanying sidebar lists Wilcox's roles and credentials inside nudist organizations beside his criminal history and pending child-molestation matter. That layout is devastating because it shows the contradiction visually: the same man treated as a trusted nudist photographer and public-relations figure was also a convicted child molester.

Page 3 expands the issue from one biography into a network analysis. Under the heading "Wilcox and His Buddies: 'Just Having Sex?'" the article discusses legal and cultural defenses that reframed adult sexual access to children as something less than abuse. It includes a chart titled "Tim Wilcox (a.k.a. Phil Pedo) & his friends, 1975-1981," mapping men, aliases, locations, and victims' ages. The page functions like an early activist data visualization: not polished institutional research, but a hand-built feminist map of relationships that official systems had failed to make publicly intelligible.

The fourth and fifth pages are the issue's moral and political center. The section "The Nudist Coverup" argues that the problem was not merely the presence of pedophiles, but the nudist/naturist movement's refusal to treat their presence as structurally significant. One boxed passage says that while nudist/naturist leaders may concede that pedophiles are dangerous to children, they continue to deny that the presence of such men is an undercurrent of the movement. That is the issue's core claim: denial itself becomes part of the danger.

The issue then broadens the question to adult-child sexual ideology. Page 6, "Adult-on-Child: Sex with Children," includes material addressing Marilyn Frye's philosophical critique of adult-child sex and the power imbalance embedded in such relationships. The page also discusses the Hustler "Chester the Molester" cartoon and the arrest of cartoonist Dwaine Tinsley, placing pornography, jokes about child molestation, and real abuse within the same cultural field. It refuses to separate fantasy, humor, representation, and action as cleanly as defenders of pornography often demand.

The letters pages are also important. They show that the issue did not appear in a vacuum. Readers were arguing over pornography, child sexual exploitation, naturism, Cape Cod, Lee Baxandall, and whether critiques of nudist institutions were being answered or evaded. The letters reveal a wider feminist and naturist conflict: some writers tried to distinguish nudism from pornography and exploitation, while Craft's replies insisted that equality and body acceptance could not be used to excuse or obscure child molestation, voyeurism, rape, objectification, or institutional abuse.

Page 9, "Let Nudist Parents Beware," is especially important as public warning. Reprinting a KCBS-TV transcript, the page connects Wilcox's court case to a broader warning for parents. The page's strongest line is its boxed point: "For now, Wilcox is out on bail with no restrictions, which means he is free to rejoin nudist camps." That sentence captures the emergency that animated the issue. The question was not abstract ideology. It was access. It was children. It was whether institutions would act before more harm occurred.

The mailed back page matters too. It shows The ICONoclast not as a detached publication, but as a circulating activist document. It was made to travel: mailed, read, forwarded, argued over, and used as warning material. The

cat drawing and mailing panel are part of the physical history of the issue. This was not only writing. It was distribution as political action.

Seen now, this issue is a precursor to the later Nudist/Naturist Hall of Shame. It does in print what the website would later do online: gather names, cases, correspondence, public records, institutional responses, and feminist analysis into one accountability structure. It is not neutral, and it does not pretend to be. It is an intervention against a culture of secrecy.

What makes The ICONoclast Vol. 1, No. 3 historically significant is that it named the pattern before most institutions were willing to acknowledge it. It understood that abuse does not survive only because individual predators hide. It survives because communities protect myths about themselves. In this issue, Nikki Craft and N.O.P.E. attacked one of those myths directly: that “family nudism” was inherently wholesome, safe, and innocent merely because it claimed to be.

The issue's warning remains clear: any movement that grants adults routine access to children's naked bodies while resisting scrutiny, minimizing danger, or protecting insiders has created conditions that predators can exploit. The ICONoclast made that visible. That is why this issue belongs in the archive.

Source issue: The ICONoclast, Summer 1989, Vol. 1, No. 3, “Tim Wilcox: Nudist, Naturist, Convicted Child Molester.”

Publication and Collaboration Note

Prepared for the Nikki Craft Archival Project in collaboration with AI-assisted research and editorial tools. The historical record, analysis, and political framework are Nikki Craft's.